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ABSTRACT

This annotated bibliography, prepared by the Children's Book Section of the Library of Congress to celebrate the centennial of "The Adventures of Tom Sawyer," lists editions of the Mark Twain classics most widely read by young people, biographical or autobiographical and travel works significant for relevent background, and miscellaneous items which are related to Clemens' writing of fiction and which reflect his personality. Foreign-language editions, biocritical works, and bibliographies are also listed. Contemporary book reviews are quoted in annotations for first editions of the famous stories. (JM)

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Samuel Langhorne Clemens

A Centennial for TOM SAWYER

An Annotated, Selected Bibliography

Compiled by
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and
Margaret N. Coughlan
Children's Book Section

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"I read and revelled in the works of Mark Twain before I was twelve years old. I was especially fond of *Tom Sawyer, Huckleberry Finn, Life on the Mississippi* and *Roughing It*. For many years Tom and Huck represented America to me as they did for thousands upon thousands of English lads. Collecting his various editions was my first hobby—one that I still keep up."

Winston Churchill in his
foreword to *Mark Twain and*
Dwight D. Eisenhower, by Cyril Clemens

Preface

While the centennial of the publication of the first edition of *The Adventures of Tom Sawyer* is being celebrated, it may be interesting for those who grew up with Tom and Huck to learn that these two characters were once considered to be unsuitable companions for the young. The press reported with apparent zeal the controversy which raged over Mark Twain's universal classics. In May 1885 the *Critic* reported the fury stirred up by the Concord, Massachusetts, Public Library's banning of *Huckleberry Finn* on the grounds that it was trashy, vicious, and irreligious. The Brooklyn Public Library's rejection of Huck and Tom for its children's rooms roused Clemens on November 21, 1905, to write a famous letter to librarian Asa Don Dickinson:

> Dear Sir,—I am greatly troubled by what you say. I wrote *Tom Sawyer & Huck Finn* for adults exclusively, & it always distresses me when I find that boys & girls have been allowed access to them. The mind that becomes soiled in youth can never again be washed clean. I know this by my own experience, & to this day I cherish an unappeasable bitterness against the unfaithful guardians of my young life, who not only permitted but compelled me to read an unexpurgated Bible through before I was 15 years old. None can do that and ever draw a clean, sweet breath again this side of the grave. Ask that young lady—she will tell you so.
>
> Most honestly do I wish that I could say a softening word or two in defense of Huck's character since you wish it, but really, in my opinion, it is no better than those of Solomon, David, & the rest of the sacred brotherhood.
>
> If there is an unexpurgated [Bible] in the Children's Department, won't you please help that young woman remove Tom & Huck from that questionable companionship?
>
> Sincerely yours, (Signed) S.L. CLEMENS.

Evidence of Clemens' timeless and universal place in literature for children and adults is supported by this bibliography. The selection emphasizes editions of the classics most widely read by young people, biographical or autobiographical and travel works significant for relevant background, and a miscellany of other items which are also related to Clemens' writing of fiction and which reflect his personality. As Edward Wagenknecht says: "The whole vast body of Mark Twain's writings are autobiographical." Contemporary book reviews are quoted in annotations for first editions of the famous

stories. Foreign-language editions are included, and bio-critical works and bibliographies are also listed.

The chronological relationship between the American and English editions reveals Clemens' anxiety to forestall literary piracy and also the speed with which England issued his works. His London publishers, Chatto & Windus, can be seen to have issued some of his writings earlier than did the American publishers, and others almost simultaneously.

The Children's Book Section prepared this bibliography to serve in part as an exhibition catalog of items mounted in the Library's Rare Book and Special Collections Division to celebrate the centennial of *The Adventures of Tom Sawyer*. Starred entries describe the works selected for the exhibition. For the limited space available, determinants for choice were value as first editions and the attractiveness of illustration and book design. Paperback reprints, textbook editions, and adaptations have been excluded.

Location of items in the Library of Congress is indicated by call numbers, some of which are augmented by the following symbols to designate special collections:

Hebr	Orientalia Division, Hebraic Section
Holmes Coll.	Rare Book and Special Collections Division
Orien Beng	Orientalia Division, Southern Asia Section
Rare Bk. Coll.	Rare Book and Special Collections Division
Rosenwald Coll.	Rare Book and Special Collections Division

We acknowledge the work of previous bibliographers Jacob Blanck item (98) and Merle D. Johnson item (104).

VIRGINIA HAVILAND
Head, Children's Book Section

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The Adventures of Tom Sawyer

1*

THE ADVENTURES OF TOM SAWYER. Hartford, Conn., American Pub. Co., 1876. 274 p. illus. PS1306.A1 1876 Rare Bk. Coll.

First American edition, issued December 1, 1876 (copyrighted July 21, 1875). First edition published in London by Chatto & Windus, June 10, 1876.

The many spirited black-and-white sketches in these first editions are signed "Williams," for True W. Williams, and they appear in many later issues.

The author states in his preface, signed in Hartford, 1876:

> Most of the adventures recorded in this book really occurred; one or two were experiences of my own, the rest those of boys who were schoolmates of mine. Huck Finn is drawn from life; Tom Sawyer also, but not from an individual—he is a combination of the characteristics of three boys whom I knew, and therefore belongs to the composite order of architecture.
>
> The odd superstitions touched upon were all prevalent among children and slaves in the West at the period of this story—that is to say, thirty or forty years ago.
>
> Although my book is intended mainly for the entertainment of boys and girls, I hope it will not be shunned by men and women on that account, for part of my plan has been to try to pleasantly remind adults of what they once were themselves, and of how they felt and thought and talked, and what queer enterprises they sometimes engaged in.

The *Atlantic Monthly* editor William Dean Howells, to whom Clemens had sent the manuscript for this story, wrote in a letter to the author dated November 21, 1875:

I finished reading Tom Sawyer a week ago, sitting up till one A.M., to get to the end, simply because it was impossible to leave off. It's altogether the best boy's story I ever read. It will be an immense success. But I think you ought to treat it explicitly *as* a boy's story. Grown-ups will enjoy it just as much if you do; and if you should put it forth as a study of boy character from the grown-up point of view, you'd give the wrong key to it.

For this reason the story was not published first in the magazine.

The following review, however, written by Howells did appear in the *Atlantic Monthly* (v. 27, May 1876: 621–622):

Mr. Clemens . . . has taken the boy of the Southwest for the hero of his new book, and has presented him with a fidelity to circumstance which loses no charm by being realistic in the highest degree, and which gives incomparably the best picture of life in that region as yet known to fiction. . . . The limitations of his transgressions are nicely and artistically traced. . . . In a word, he is a boy, and merely and exactly an ordinary boy on the moral side. What makes him delightful to the reader is that on the imaginative side he is very much more, and though every boy has wild and fantastic dreams, this boy cannot rest till he has somehow realized them. Till he has actually run off with two other boys in the character of buccaneer, and lived for a week on an island in the Mississippi, he has lived in vain; and this passage is but the prelude to more thrilling adventures, in which he finds hidden treasures, traces the bandits to their cave, and is himself lost in its recesses. The local material and the incidents with which his career is worked up are excellent, and throughout there is scrupulous regard for the boy's point of view in reference to his surroundings and himself, which shows how rapidly Mr. Clemens has grown as an artist. . . . The story is a wonderful study of the boy-mind, which inhabits a world quite distinct from that in which he is bodily present with his elders, and in this lies its great charm and its universality, for boy-nature, however human-nature varies, is the same everywhere.

The tale is very dramatically wrought, and the subordinate characters are treated with the same graphic force that sets Tom alive before us. The worthless vagabond, Huck Finn, is entirely delightful throughout, and in his promised reform his identity is respected: he will lead a decent life in order that he may one day be thought worthy to become a member of that gang of robbers which Tom is to organize. Tom's aunt is excellent, with her kind heart's sorrow and secret pride in Tom; and so is his sister Mary, one of those good girls who are born to usefulness and charity and forebearance and unvarying rectitude. Many village people and local notables are introduced in well-conceived character; the whole little town lives in the reader's sense, with its religiousness, its lawlessness, its droll social distinctions, its civilization qualified by its slave-holding, and its traditions of the wilder West which has passed away.

2°

THE ADVENTURES OF TOM SAWYER. Illustrations by Donald McKay. New York, Random House, 1930. 131 p. illus.

PS1306.A1 1930 Rare Bk. Coll.

"One of two thousand copies . . . number 414." Signed by the illustrator.

Many small sketches washed with a delicate green enliven this two-column printing. The text carries Clemens' original preface.

"Aunt Polly beguiled." A pen-and-ink sketch, by True Williams, of Tom escaping over the fence, from the first edition of The Adventures of Tom Sawyer. *Item 1.*

Copy 62, exhibited closed to show the specially designed cloth binding, comes from the Library's general collection.

3•

THE ADVENTURES OF TOM SAWYER. Illustrated by Worth Brehm. New York, Harper [1931] 290 p. plates (part col.) PZ3.C59Ad26

The color frontispiece and fifteen monotone plates make this edition much more attractive than the publisher's earlier issues of 1917 and 1920 (a companion to their Brehm-illustrated *Adventures of Huckleberry Finn*).

Brehm's work was to reappear in Harper's New York and London editions of 1926 and 1931 and Harper's New York edition of 1938.

5

4•

THE ADVENTURES OF TOM SAWYER. With an introduction by Christopher Morley, and with new and original illustrations by Peter Hurd. Philadelphia, J. C. Winston Co. [°1931] xiv, 264 p. illus., col. plates.
PZ3.C59Ad30

Illustrated lining-papers in colors.

Christopher Morley's six-page introduction, addressed to "those who are reading TOM SAWYER for the first time," notes that this book was "extraordinarily different from most juveniles that had preceded it" and that a newspaper correspondent from India, named Rudyard Kipling, sought out its author in the United States, "to thank him for the story that had given him so much pleasure." He pays tribute to Peter Hurd, the illustrator, for "pictures that help to tell the story and really look like the scenes they illustrate." The pictures are four-color plates and lively black-and-white line drawings which are scattered generously throughout the text.

Reissued in 1957 with the same introduction and some of the same illustrations, the color ones less clearly reproduced and in different paging.

5

THE ADVENTURES OF TOM SAWYER. Illustrated by Richard Rogers. New York, Three Sirens Press [°1938] 213 p. illus., plates.
PZ3.C59Ad37

Double-spread and full-page pictures and occasional small tailpieces in heavily inked blockprint style break the attractively set pages of this item in a publishers' series of children's classics.

6•

THE ADVENTURES OF TOM SAWYER. Illustrations by Norman Rockwell. New York, Heritage Press [°1936] 284 p. mounted col. plates.
PS1036.A1 1936

The original preface of 1876 is repeated here and also the original "The End" (p. 284):

SO ENDETH this chronicle. It being strictly a history of a *boy*, it must stop here; the story could not go much further without becoming the history of a *man*. When one writes a novel about grown people, he knows exactly where to stop—that is, with a marriage; but when he writes of juveniles, he must stop where he best can.

Most of the characters that perform in this book still live, and are prosperous and happy. Some day it may seem worth while to take up the story of the younger ones again and see what sort of men and women they turned out to be; therefore it will be wisest not to reveal any of that part of their lives at present.

For this edition, which includes a frontispiece and seven other plates in the artist's typical, animated full-color work, there are also

7

soft-pencil sketches as title page and chapter head vignettes to make an attractive volume.

7•

THE ADVENTURES OF TOM SAWYER. The text edited and with an introduction by Bernard DeVoto. With a prologue, "Boy's manuscript," printed for the first time. Illustrated with drawings by Thomas Hart Benton. Cambridge [Mass.] Printed for the members of the Limited Editions Club at the University Press, 1939. xxx, 340 p. illus., facsims. PS1306.A1 1939

The "Boy's manuscript" (p. 1–22) is the earliest known use of the materials of *The Adventures of Tom Sawyer*. The manuscript was probably written in 1870 or 1871. p. 1.

"This edition . . . consists of fifteen hundred copies. This is copy number Copyright copy and it is signed by the illustrator."

DeVoto's full introduction describes the pace and circumstances of writing, including the telling of the fence-whitewashing incident in a talk by Clemens at the Garrick Club in London. As DeVoto says, it was the author's custom in lecturing to read selections from books he was currently working on. He quotes from the William Dean Howells letter which includes the verdict that "it's altogether the best boy's story I ever read."

In this edition of the classic is the sketch written before 1872 in which there is no aunt, but a mother; "not even" a Tom Sawyer, but Billy Rogers on whom Tom's adventures are bestowed; and a heroine named Amy who, functionally serving as Becky, induces agonies and ecstasies.

8

THE ADVENTURES OF TOM SAWYER. Illustrated by Donald McKay. New York, Grosset & Dunlap [1946] 317 p. illus., col. plates. (Illustrated junior library) PZ3.C59Ad53

"De luxe edition."—Copyright application.

The nine new full-page paintings and numerous chapter head and other sketches are all evocative of the story's action and atmosphere. They differ from McKay's art in the publisher's 1930 edition.

9•

THE ADVENTURES OF TOM SAWYER. Illustrated by Louis Slobodkin. Introduction by May Lamberton Becker. Cleveland, World Pub. Co. [1946] 302 p. illus., col. plates. (Rainbow classics) PZ3.C59Ad51

May Lamberton Becker's introduction, "How this book came to be written," considers that *Tom Sawyer* "stands out above everything

that he [Clemens] ever wrote, and is read wherever books are read. . . . It is always the most popular book for young people; girls love it as well as boys." She praises Slobodkin's illustrations for their fun and life. These consist of four full-page watercolors, other full-page pen-and-ink sketches, and small chapter heads in similar lively line.

10•

THE ADVENTURES OF TOM SAWYER. With biographical illustrations and drawings from early editions of the book, together with an introduction by Louis B. Salomon. New York, Dodd, Mead [1958] 307 p. illus. (Great illustrated classics) PZ3.C59Ad68

An attractively printed edition with an introduction addressed to the older reader. The illustrations include two reproductions of full-page drawings by Worth Brehm, copyrighted by Harper in 1910, and photographs of Clemens and places connected with him.

11

THE ADVENTURES OF TOM SAWYER. Illustrated by John Falter. Afterword by Clifton Fadiman. New York, Macmillan, 1962. 297 p. illus. (The Macmillan classics, 39) PZ3.C59Ad70

A companion to the publisher's 1962 edition of *The Adventures of Huckleberry Finn* (item 31). Fadiman's three-page afterword explains for young readers how Clemens got his pseudonym and recommends also *The Prince and the Pauper, A Connecticut Yankee in King Arthur's Court,* and *Life on the Mississippi* as well as, of course, *Huckleberry Finn.* He points out that *Tom Sawyer* is a good adventure story, rich in humor and thrills. "But it is also a sly study in what makes boyhood such a difficult time of life." Falter's full-page illustrations in inkline capture the humor and drama.

12•

THE ADVENTURES OF TOM SAWYER. Illustrated by Kamil Lhoták. London, Hamlyn, 1966 [1967] 233 p. illus., col. plates. PZ3.C59Ad77

Illustrated endpapers.

Kamil Lhoták's thirteen full-page paintings in dramatic colors, together with his many inkline sketches of lesser import, evoke the atmosphere of the story and give this large-page edition an inviting look.

13•

TOM SAWYER A JEHO DOBRODRUŽSTVÁ. [Z amerického originálu prel. Alfonz Bendnár] Bratislava, Slovenské nakaldatel'stvo detskej knihy, 1953. 231 p. illus. PZ70.S6C5

A profusion of illustrations, by Lubomir Kellenberger. Full-page and smaller two-color and black-and-white pictures contribute to making this book attractive to young readers. Tom appears as a very young boy in this Slovak translation.

14•
LES AVENTURES DE TOM SAWYER. [Traduction de William-L. Hugues. Paris, Éditions d'art. L. Mazenod, 1961] 212 p. illus., plates (part col.), ports. (Les Écrivains célèbres, oeuvres, 24) 4PS617

Heavily inked, animated pictures reproduced from the first French edition and signed Ach. Sirouy are spaciously placed to interrupt the text. Three are printed on heavier colored stock and appear as plates. Following N. Josserand's "Notes" (p. 197–206), ten photographs from Clemens' life are expertly reproduced. The cover and front endpapers are also illustrated.

15
ABENTEUER UND STREICHE TOM SAWYERS. Illustriert von H. Schrödter. 23. Aufl. Stuttgart, R. Lutz [192–?] 307 p. illus., port. (Mark Twains ausgewählte humoristische schriften, 1. Bd.)
PS1306.A54 1920

A German edition in the publisher's illustrated series of Clemens' humorous writings which includes *Huckleberry Finn* and the autobiographical travel books. Schrödter's pictures, some line drawings and some in a half tone photographic style of reproduction, bear a resemblance to True Williams' work in subjects and composition. The text is set in well-spaced Gothic type.

16
BEN HA-MELEKH UFHE-ANI. me-anglit: Daniel Liram. [Tel-Aviv, J. Chachik, 1953/54] 170 p. illus. (*His* Selected works)
PS1316.A64 1953 Hebr

Six of Merrill's drawings are reproduced in this Hebrew edition from the 1882 American and English editions.

17
TOM SOYER. me-anglit: Barukh Moran. Tsiyurim: Louis Slobodkin. Tel-Aviv, J. Chachik [1955/56] 184 p. illus. (*His* Collected works)
PS1306.A64 1955 Hebr

A volume in Hebrew consisting of black-and-white sketches by Louis Slobodkin selected from item 9.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

H. Schrödter's woodcut of Huck and Tom, from the title page of Abenteuer und Streiche Tom Sawyers. *Item 15.*

18

LE AVVENTURE DI TOM SAWYER. Traduzione di T. Orsi e B. C. Rawolle. 2. ed. Firenze, R. Bemporad [1930] 177 p. plates.

PS1306.A66 1930 Rare Bk. Coll.

The publisher's first Italian edition of this story was printed in 1909 without illustrations.

Double-sided plates in sepia for this edition are signed *Attilio,* for Attilio Mussino, illustrator of the famous 1911 edition of *Pinocchio.*

13

19•

TOMU SŌYĀ NO BŌKEN, Ōtsuka Yūzō yaku. Yashima Tarō ga. Tokyo, Fukuinkan Shoten, 1975. 418 p. illus. PZ49.81.C6 1975 Orien Japan

A Japanese volume translated by Yuzo Otsuka and handsomely illustrated by the Japanese-American artist Taro Yashima.

20•

PRIKLIUCHENIIA TOMA SOIERA. Perevod s angliiskogo K. Chukovskogo. Izd. 10. Moskva, Gos. izd-vo Detskoi Lit-ry, 1945. 227 p. illus. PS1306.A667

A Russian translation by the famous Kornei Chukovskii. The many inkline, crosshatched drawings by True Williams are full of spirit. A later edition of this translation appeared in 1973 without illustration.

21

LAS AVENTURAS DE TOM SAWYER. Traducción del inglés por J. Torroba [Madrid] Calpe [1923] 272 p. illus. PS1306.A67 1923

A decorated Spanish edition, with chapter head panels, initial letters, and tailpieces as well as reproductions of the True Williams drawings from the first edition.

A pen-and-ink drawing by Peter Hurd from The Adventures of Tom Sawyer. *Item 4.*

Other foreign-language editions of *The Adventures of Tom Sawyer* in the Library's collections appear in Arabic, Bengali, Croatian, Estonian, Finnish, Hungarian, Macedonian, Malayalam, Portuguese, Czech, Swedish, Tamil, and Turkish.

This pastel drawing by Norman Rockwell appeared on the title page of a 1940 edition of The Adventures of Huckleberry Finn. *Item 24.*

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

The Adventures of Huckleberry Finn

22•

ADVENTURES OF HUCKLEBERRY FINN (TOM SAWYER'S COMRADE). With one hundred and seventy-four illustrations. New York, C. L. Webster, 1885. 366 p. illus. port. PS1305.A1 1885 Rare Bk. Coll.

First U.S. edition.

Published in London, Chatto & Windus, Dec. 4, 1884 ("several days before the American edition was received for copyright").

It is known that because of "unsatisfactory" U.S. copyright conditions of his time, Clemens published *Huck* first in England, as he did also some of his other books. The English edition contains a *The* before *Adventures* in the title and the name Samuel L. Clemens on the title page, next to the name Mark Twain.

The 174 line illustrations, known to be done by E. W. Kemble, match the robust humor of the text; they appear also in the 1884 English edition. Some of these were reused in later U.S. editions (Harper, Colliers, and the Limited Editions Club) and in foreign editions, including a Russian issue of 1888.

Although too many critics of the day failed to recognize the book as a masterpiece, some immediately saw it as a great work and it came to receive full praise. Andrew Lang called it "a great American novel" (*Illustrated London News,* v. 98, February 14, 1891: 222). Ernest Hemingway declared this widely translated novel to be "the best book we've had," and T. S. Eliot viewed its hero as "one of

the permanent symbolic figures of fiction; not unworthy to take a place with Ulysses, Faust, Don Quixote, Don Juan, Hamlet and other discoveries that man has made of himself." A contemporary reviewer quoted in the *Critic* (March 28, 1885: 155) gave the book due praise at the time of its appearance:

> . . . no critic worthy of the name can deny to Mark Twain at his best the essential qualities of wit and humor. . . . He has, when he likes, tenderness and melancholy, and an extraordinary sense of human limitations and contradictions. The struggles of conscience of Huckleberry Finn about betraying the runaway negro have poetry and pathos blent in their humor. Only a great humorist could have made "Huck" give his own unvarnished account of the splendor and terror of a night of storm on the Mississippi, and of the coming of dawn. A mere buffoon could not have imagined the passage, a less finished humorist would have made Huck "talk fine," like Mr. Clark Russell's sailors in their high-flown descriptive tootle. In Mark Twain the world has a humorist at once wild and tender, a humorist who is yearly ripening and mellowing.

23•

THE ADVENTURES OF HUCKLEBERRY FINN. With the original illustrations by E. W. Kemble, and a new introduction by Booth Tarkington. New York, Limited Editions Club, 1933. 494 p. illus.

PS1305.A1 1933 Rare Bk. Coll.

"For this edition the text of the first printing has been followed . . . fifteen hundred copies have been printed . . . designed by Carl Purington Rollins at the printing-office of the Yale university press. Number copyright copy." Signed Carl P. Rollins.

Concerning the immortality of this American classic, Booth Tarkington notes in his introduction to this excellently produced edition: "Time has not shaken it, nor will shake it." He sees that Clemens, writing about Tom Sawyer, "transposed himself backward through time into the boy he was in Hannibal . . . the portrait . . . is essentially autobiographical"; while dealing with Huck Finn, "the juvenile pariah of the village," he is "in no sense autobiographical." Tarkington feels "it is obvious that the author was more and more deeply fascinated by Huckleberry, and that the fascination increased and increased until it became irresistible and so made itself into an irresistible book, greater than its progenitor." He calls Huckleberry Finn "the great national figure of his period."

The 124 often humorous Kemble drawings from 1884 are well reproduced on spacious pages.

E. W. Kemble's frontispiece of Huckleberry Finn, from the first American edition of Adventures of Huckleberry Finn. *Item 22.*

24•

THE ADVENTURES OF HUCKLEBERRY FINN. Illustrated by Norman Rockwell. New York, Heritage Press [1940] 346 p. mounted col. plates. PS1305.A1 1940

In his preface "How This Book Came To Be," John T. Winterich describes it as "the only sequel in literary history that is a surpassingly greater book than the original from which it stemmed."

Eight full-color plates by the well-known Rockwell contain his characteristic portraits in animated compositions. Each chapter has a title vignette and a small sketch as a headpiece.

25•

ADVENTURES OF HUCKLEBERRY FINN [TOM SAWYER'S COMPANION]. Edited, with an introduction, by Bernard DeVoto. Illustrated by Thomas Hart Benton. New York, Limited Editions Club, 1942. xxvi, 396 p. illus. PS1305.A1 1942

"The edition consists of fifteen hundred copies . . . signed by the illustrator."

The seventy-page introduction, based on many of Clemens' manuscripts and letters, indicates that this is the first edition in which efforts were made "to establish the text." It reveals that DeVoto "restored the chapter which Mark ripped out of the manuscript and inserted in *Life on the Mississippi*. At one period in the composition of *Huckleberry Finn* he [Clemens] intended to restore it and he must have had his reasons for not doing so, but he does not tell us what they were."

Discussing Clemens' approach to writing, DeVoto notes that he wrote on impulse, with "little ability to impose structure on his material. . . . He caught fire easily . . . more often he found himself floundering . . . and the thing had to be put away again to await another whim of his demon." Thus he stopped writing in 1876 and *Huckleberry Finn*, begun in July 1876, "gathered dust for six years."

Thomas Hart Benton, whose forty-five spirited full-page sepia pictures and chapter heads are truly interpretive, adds a six-page note commending Kemble's work for the original edition, noting that too many illustrators "tend to overwhelm the reader's own imagination." He discusses Kemble in relation to his own work:

> In spite, however, of the . . . deficiencies in Kemble's illustrative equipment; and of the number of illustrators who have tried to replace his work, the Kemble edition has remained the definitive *Huckleberry Finn*. No illustrator who has tackled the book since has in any way approached his delicate fantasy, his pat humor, or his ability to produce an atmosphere of pathos. . . .
>
> . . . I have seen them [illustrators] fail even with all the proper factual detail which Kemble didn't know about. . . . Just the same, I must have my try at

this book. First of all, it is my favorite book. . . . Secondly, I know what it is about.

Thus, Benton feels that he made sketches true to place and time.

26*

THE ADVENTURES OF HUCKLEBERRY FINN. With illustrations by Baldwin Hawes. Introduction by May Lamberton Becker. Cleveland, World Pub. Co. [1947] 377 p. illus. (part col.) (Rainbow classics) PZ3.C59A47

A Rainbow Classic companion to the *Tom Sawyer* edition above (item 9) with May Lamberton Becker as the same general editor, stating again in a brief introduction "How This Book Came To Be Written." A different illustrator has supplied eight warmly colored plates and many lively ink sketches, both full-page and smaller.

27

THE ADVENTURES OF HUCKLEBERRY FINN. Illustrated by Donald McKay. New York, Grosset & Dunlap [1948] 431 p. illus. (part col.) (Illustrated junior library) PZ3.C59A48

"De luxe edition."—Copyright application.

As a companion to the *Tom Sawyer* edition above (item 8) this "de luxe edition" in the publisher's Illustrated Junior Library has ten brilliant watercolors and many chapter head and other small ink sketches, all notable for their animation.

A less attractive edition from this same publisher in its Companion Library has line drawings by Jo Polseno (New York, Grosset & Dunlap [1963]).

28

THE ADVENTURES OF HUCKLEBERRY FINN. Introduction by Lionel Trilling. New York, Rinehart [1948] xxii, 293 p. (Rinehart editions, 11) PZ3.C59A52

An unillustrated edition (save title page vignette) with Trilling's fourteen-page introduction. Here he agrees with the censors that

> *Huckleberry Finn* is indeed a subversive book—no one who reads thoughtfully the dialectic of Huck's great moral crisis will ever again be wholly able to accept without some irony and some question the assumptions of the respectable morality by which he lives, nor will ever again be certain that what he considers the clear dictates of moral reason are not merely the engrained customary beliefs of his time and place.
>
> . . . He is the master of the style that escapes the fixity of the printed page, that sounds in our ears with the immediacy of the heard voice, the very voice of unpretentious truth.

29

ADVENTURES OF HUCKLEBERRY FINN. Illustrated by Richard M. Powers. Garden City, N.Y., Junior Deluxe Editions [1954] 352 p. illus. PZ3.C59A59

A "deluxe edition" in Doubleday's series of junior classics, this contains a color frontispiece and forty-three chapter heads in inkline.

30

ADVENTURES OF HUCKLEBERRY FINN. New York, C. L. Webster, 1885. [San Francisco, Chandler Pub. Co., 1962] xxiii, 366 p. illus., port. PZ3.C59A67

A photographic facsim. (reduced) of the first edition, with an introduction and bibliography prepared by Hamlin Hill.
Bibliography: p. [xix]–[xxiii].

Hamlin Hill's introduction to this photographic facsimile (reduced) is an analysis of this "literary beginning of modern American fiction" in which he likens Huck to Holden Caulfield, his twentieth-century counterpart, in being "balanced at the mystical moment of initiation into the world of adulthood."

A four-page bibliography cites general studies; critical studies; sources, background, and influence studies; and critical pieces related to composition, publication, and works.

31

THE ADVENTURES OF HUCKLEBERRY FINN. Illustrated by John Falter. Afterword by Clifton Fadiman. New York, Macmillan, 1962. 318 p. illus. (The Macmillan classics, 38) PZ3.C59A72

An attractively illustrated, well-designed volume in the Macmillan Classics series. Clifton Fadiman believes that it is Huck's having "so much America" in him as well as the "secret yearning in Americans for the kind of freedom, even the kind of irresponsibility, that we once enjoyed when we were pushing our frontier westward more than a century ago" that account for his being a kind of national hero. Says Huck: "Other places seem so cramped up and smothery, but a raft don't; you feel mighty free and easy and comfortable on a raft." It is pointed out also that Huck does the right thing: "He is for freedom, not only for himself—but for everyone."

32•

THE ADVENTURES OF HUCKLEBERRY FINN. Illustrated by Kamil Lhoták. London, Hamlyn, 1966 [1967] 253 p. illus., col. plates. PZ3.C59A79

A companion to the *Tom Sawyer* edition above (item 12) illustrated by the same artist in a similar colorful manner.

33

ADVENTURES OF HUCKLEBERRY FINN. Edited, with an introduction and notes, by Leo Marx. Indianapolis, Bobbs-Merrill [1967] xli, 350 p. illus., map. (The Library of literature, 4) PZ3.C59A77

Bibliography: p. xxxvii–xxxxix.

The biographical-critical introduction and notes include "Backgrounds of Huckleberry Finn," "The Composition of Huckleberry Finn," and "Some Critical Considerations," followed by a Mark Twain chronology and a selected bibliography. The text is reproduced from the first American edition, minus "fourteen obvious typographical errors, with five full-page Kemble drawings of which one, at least, is reversed. Three excerpts from *Life on the Mississippi* are appended.

34*

HĀKLBERĪ FINERA DUḤSĀHASIKA ABHIYĀNA. Anuvāda: Nurula Momena. [Ḍākā] Bhāibona Sāhitya Bhabana [1966] 530 p. illus. (part col.) PS1305.A617 Orien Ben

This Bengali edition demonstrates excellent typography; however Donald McKay's illustrations are not as well reproduced as in item 27.

35

DIE ABENTEUER DES TOM SAWYER UND HUCKLEBERRY FINN. Illustriert von Rafaello Busoni. Berlin, C. Dressler [19–] 502 p. illus. (part col.) PS1306.A52

This German translation is a well-printed edition incorporating color plates and also inkline sketches, which show some caricaturing of Nigger Jim.

36

HAKELBERI FIN. me-anglit: Auraham Birman. Tsiyurim: Boldwin Hauz. Tel-Aviv, J. Chachik [1954 55] 244 p. illus. (*His* Selected works) PS1305.A65 Hebr

Pictures from item 26 illustrate this excellent Hebrew edition.

37*

PRIKLIUCHENIIA FINNA; S 172 risunkami v tekstie. Perevod s angliiskago. S.-Peterburg, Izd. A. S. Syvorina, 1888. 486 p. illus. PS1305.A659 1888

Well-reproduced Kemble drawings are fitted into this Russian volume of attractively printed pages.

38•

HUCKLEBERRY FINN. Illustrerad av Eric Palmquist. [Overs. av Gustav Sandgren. Stockholm] Tidens bokklubb [1957] 313 p. illus. 4PS548

A most attractive volume in Swedish in which Eric Palmquist's ink-line drawings interpret with gusto the characters and action of the story.

39•

HUCKLEBERRY FINN ÄVENTYR. [Övers. av Jan Ristarp. Illustrationer: C. Walter Hodges] Malmö, Norden, 1968. 320 p. illus.
PS1305.A68 1968

A well-printed Swedish text which has the notable C. Walter Hodges pen-and-ink sketches from the English edition.

A pen-and-ink drawing of Huck by Eric Palmquist from Huckleberry Finn. *Item 38.*

Other foreign-language editions of *The Adventures of Huckleberry Finn* in the Library's collections appear in Bulgarian, Finnish, French, Hungarian, Italian, Lettish, Polish, Portuguese, and Spanish.

"The professor said he would keep up this hundred-mile gait till tomorrow." A Dan Beard watercolor of Tom, Huck, Jim, and the professor, from the first edition of Tom Sawyer Abroad. *Item 40.*

Tom Sawyer Abroad and *Tom Sawyer, Detective*

40•

TOM SAWYER ABROAD. By Huck Finn [*pseud.*] With illustrations by Dan Beard. New York, C. L. Webster, 1894. 219 p. plates.
PS1320.A1 1894 Holmes Coll.

First edition (copyrighted Apr. 18, 1894).
Published in London by Chatto & Windus, Apr. 16, 1894.
Serialized in *St. Nicholas*, v. 21, Nov. 1893–Apr. 1894.

Huck tells the astounding adventures of Tom as an "erronort" who "ushered in air travel across the Atlantic" after he, Huck, and Jim, inspecting the professor's balloon, find themselves on the way to Africa.

Bernard DeVoto, in his introduction to *The Portable Mark Twain*, observes that "the merits of this sequel to *The Adventures of Tom Sawyer* have been badly underestimated: It is among the very best of Mark's work, frequently on a level with Huckleberry Finn itself, and must eventually be recognized as what it is."

Dan Beard's illustrations are comparable to those in his *Connecticut Yankee*.

41

TOM SAWYER ABROAD. Illustrated by Polly Bolian. New York, Golden Press [1967] 190 p. col. illus. (Golden Press classics library)
PZ3.C59To21

An "unabridged" edition colorfully produced with double-spread and full-page illustrations and an excellent typography.

42

TOM SAWYER ABROAD, TOM SAWYER, DETECTIVE, AND OTHER STORIES. New York, Harper [1917] 451 p. illus., plates. PZ3.C59To12

First American publication, 1896; English and German editions, 1897.

Tom appears as a detective on his own ground in Mississippi where he helps catch a murderer. The author admits to having based this story, with a transfer of scenes and characters, on an old Swedish criminal trial.

Bernard DeVoto comments: "Unquestionably a pedestrian piece of work in comparison even with the secondary stories of the series, but the reader is rewarded with a few evocative descriptions and occasional characterizations and touches of humor reminiscent of Mark Twain's earlier creative genius."

43

TOM SAWYER, DETECTIVE. Illustrations by Gerald McCann. New York, Grosset & Dunlap [1965] 157 p. illus. (Companion library) PZ3.C59Tn3

A small volume which is a companion to a McCann-illustrated *Tom Sawyer Abroad*. Each has black-and-white line drawings for an easy-to-read text.

Clark Hutton's crayon drawing of Tom Canty as king, from The Prince and the Pauper. *Item 50.*

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

The Prince and the Pauper

44•

THE PRINCE AND THE PAUPER. A TALE FOR YOUNG PEOPLE OF ALL AGES. With one hundred and ninety-two illustrations. Boston, J. R. Osgood, 1882. 411 p. illus., facsim. PZ3.C59Pr4 Rare Bk. Coll.

First American edition.

> I will set down a tale as it was told to me by one who had it of his father, which latter had it of *his* father, this last having in like manner had it of *his* father—and so on, back and still back, three hundred years and more. . . . It may be history, it may be only a legend, a tradition. It may have happened, it may not have happened: but it *could* have happened.

The story was one Clemens enjoyed writing. In a letter dated March 11, 1880, he remarked to Howells: "I take so much pleasure in my story that I am loth to hurry, not wanting to get it done." It was copyrighted October 13, 1881, and filed in Washington, December 12, 1881. Critics acclaimed it for its moral tone, language, seriousness, and symmetry—qualities held dear in the genteel age. The *Atlantic Monthly* reviewer (v. 48, December 1881: 843–845) declared it "an entirely new departure. . . . It is indisputably by Clemens; it does not seem to be by Twain . . . the boisterous and rollicking humorist. . . . That it will be accorded a rank far above any of the author's previous productions is a matter of course." In the *Century Magazine* (v. 23, March 1882: 783–784) Richard Gilder commented that it was a remarkable book, but "it was not necessary for the author to prop his literary reputation with archaic English."

And Howells, in a letter to John M. Hay, then editor of the New York *Tribune*, observed that it "has a thousand blemishes and triumphs over them." His anonymous review in the New York *Tribune* (October 25, 1881: 6) emphasized Clemens' descriptive and storytelling powers.

In 1884 the story was dramatized by Mrs. Clemens, the children, and others as a Christmas surprise for the author; in 1889 Abby Sage Richardson created a drama with Elsie Leslie playing both prince and pauper; and in 1920 Amelie Rives took another version to Broadway. The tale was filmed also: in 1909, as an Edison one-reeler; in 1915, as a Famous Players production; and in 1937, as a Warner Brothers sound production.

Lively line drawings of various dimensions by Frank T. Merrill are liberally interspersed throughout the text. These have been used in many editions, 1896 and later, by Harper under a special agreement with J. R. Osgood. The drawings have also been used for an early Russian translation (1884) as well as in Serbian, Hungarian, and Lithuanian editions. The English edition of *The Prince and the Pauper*• was published by Chatto & Windus on December 1, 1881. It contains the same lavish illustration by F. T. Merrill. An unillustrated Canadian edition (Montreal, Dawson Bros., 1881) appears to have been issued simultaneously with the English edition.

45

THE PRINCE AND THE PAUPER; A TALE FOR YOUNG PEOPLE OF ALL AGES. New York, Harper [1909] 280 p. plates. PZ3.C59Pr12

Sixteen full-paged, finely executed engravings signed by Merrill reveal some of the story's most dramatic moments.

46

THE PRINCE AND THE PAUPER; A TALE FOR YOUNG PEOPLE OF ALL AGES. Illustrated by Franklin Booth. New York, Harper [1917] facsim., col. plates. PZ3.C59Pr14

Seven richly colored plates add to the attractiveness of this well-designed book.

47•

THE PRINCE AND THE PAUPER. Illustrations by Robert Lawson. Chicago, J. C. Winston Co. [°1937] xv, 274 p. illus. (part col.) PZ3.C59Pr29

Typical, spirited Lawson line drawings, many of which are small, and a good number full-page. Some of the large pictures have orange overlays; the frontispiece has blue and orange overlays.

32

48•

THE PRINCE AND THE PAUPER; A TALE FOR YOUNG PEOPLE OF ALL AGES. Illustrated by Howard Simon; introduction by May Lamberton Becker. Cleveland, World Pub. Co. [1948] xiv, 274 p. illus. (part col.) (Rainbow classics) PZ3.C59Pr37

In her introduction May Lamberton Becker quotes fourteen-year-old Susie Clemens' reaction to *The Prince and the Pauper:* "One of Papa's latest books is 'The Prince and the Pauper,' and it is unquestionably the best book he has ever written." Mrs. Becker comments further on dramatizations of the story, its historical background, and Simon's art work. Expressive paintings and the black-and-white line drawings succeed well in interpreting the action of the work.

49•

THE PRINCE AND THE PAUPER; A TALE FOR YOUNG PEOPLE OF ALL AGES. Illustrated by W. Hatherell. New York, Harper & Row [1962? ©1909] xvii, 296 p. col. illus., facsim. PZ3.C59Pr13

The eight plates are full-color paintings, rich in textural detail and dramatic action.

50•

THE PRINCE AND THE PAUPER. With an introduction by Edward Wagenknecht and illustrations by Clarke Hutton. New York, Heritage Press [1965, ©1964] 221 p. illus., col. plates. PS1316.A1 1965 Rare Bk. Coll.

Issued in a case.
Bibliographical references included in "Notes" (p. 217–221).

In his introductory essay, Edward Wagenknecht comments on the genesis of the story, dramatizations stage and screen, and reception by critics in the "genteel" age. Like other scholars, he points out clearly the volume's relevancy to Clemens' central work.

This handsome volume contains twelve full-page, richly colored plates plus small black-and-white sketches on spacious pages.

51•

THE PRINCE AND THE PAUPER; A TALE FOR YOUNG PEOPLE OF ALL AGES. With illustrations by Robert Hodgson. London, J. M. Dent; New York, E. P. Dutton [1968] 248 p. illus., facsim., plates (part col.) [Children's illustrated classics, no. 80] PZ7.C584Pr

Four full-page plates blazing with color plus full-page and many smaller black-and-white drawings make this an attractive volume.

52

PRINSUT I PROSEKUT [prikaza za malki i golemi] Prevede ot angliiski Nevyana Rozeva. Ilyustratsii Boris Angelushev. Sofiia, Narodnamladeya mladeya, 1963. 172 p. illus. ("Zlatna biblioteka"; iz'rani proizvedeniia za detsa i Iunoshi, no. 5) PS1316.A62R6

Heavy ink drawings in caricaturish manner embellish a handsomely bound Bulgarian volume.

53•

PRINZ UND BETTELKNABE. [Übertragung von Anita Hüttenmoser] Zürich, Artemis [1948] 236 p. illus. PS1316.A54

Black-and-white impressionistic pictures and sketches by Maja von Arx enhance this well-designed German volume.

54

PRINTS I NISHCHII. Istoricheskīi roman dlia iunoshestva vsiekh vozrastov. S 150 risunkami v tekstie. Perevod s angliiskago. S.-Peterburg, Izd. A. S. Suvorina, 1884. 332 p. illus. PS1316.A668 1884

Drawings by Frank Merrill, reproduced from the 1882 American and English editions, are pleasingly interspersed throughout the text of this early Russian-language edition. A later Russian edition of 1954 uses the same drawings but are not as well printed.

Other editions using the Merrill art have appeared in the Lithuanian, Hungarian, and Serbian languages.

Robert Lawson's woodcut of Edward knighting Miles Hendon, from The Prince and the Pauper. *Item 47.*

Other foreign-language editions of the *Prince and the Pauper* in the Library's collections appear in French, Hebrew, Hungarian, Lithuanian, Polish, Serbian, and Spanish.

"Solid comfort." This pen-and-ink sketch of the Connecticut Yankee, "Sir Boss," by Dan Beard, represents only one of the many illustrations in the Library of Congress from A Yankee at the Court of King Arthur. *Item 55.* LC–USZ62–46621.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

A Connecticut Yankee in King Arthur's Court

55•

A YANKEE AT THE COURT OF KING ARTHUR. With 220 illustrations by Dan. Beard. London, Chatto & Windus, 1889. xvi, 525 p. illus.
PS1308.A1 1889 Rare Bk. Coll.

First edition.

Fearing an unfavorable English reaction to *A Connecticut Yankee in King Arthur's Court*, published there as *A Yankee at the Court of King Arthur*, Chatto & Windus asked Clemens to edit the book "especially" for England. Clemens refused:

> Concerning *The Yankee*, I have already revised the story twice. . . . Now, as I say, I have taken laborious pains to so trim this book of offense that you might not lack the nerve to print it just as it stands. . . . If you can publish it without altering a single word, go ahead. Otherwise, please hand it to J. R. Osgood in time for him to have it published at my expense.

Romance, burlesque, and tragedy are ingeniously mixed in a wildly imaginative tale about a down-to-earth, inventive Yankee who suddenly finds himself in King Arthur's court. Critical reaction was harsh, the book being called "coarse . . . a vulgar travesty." In an attempt to counteract this reception, in 1889 Clemens wrote for help to Andrew Lang, an admirer. "I have been misjudged," he said. "Help me, Mr. Lang; no voice can reach further than yours in a case of this kind, or carry greater weight of authority." Lang replied with an article, "The Art of Mark Twain," which appeared in the *Illustrated London News*. After confessing that he had not cared to

read the *Yankee*, he proceeded to devote the rest of the article to the glorification of *Huckleberry Finn* (*Mark Twain's Letters*, item 91).

56•

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT. New York, C. L. Webster, 1889. 575 p. illus. PZ3.C59Co Rosenwald Coll.

First American edition.

In a critical essay for *Harper's Monthly Magazine* (v. 80, January 18, 1890: 318–323) William D. Howells anonymously rejoiced in "the delicious satire, the marvellous wit, the wild, free, fantastic humor. . . . It makes us glad of our republic; but it does not flatter us." Sylvester Baxter in another unsigned review took four columns in the *Boston Sunday Herald* of December 15, 1889, to praise Clemens for his "abundant fun" and ridicule of aristocratic and royal privilege and prerogative. He also commended Daniel Beard, the illustrator, for his "strong and spirited illustrations." Clemens, too, praised the artist: "What luck it was to find you! There are hundreds of artists who could illustrate any other book of mine, but there was only one who could illustrate this one. Yes, it was a fortunate hour that I went netting for lightning-bugs and caught a meteor. Live forever!" (*Mark Twain–Howells Letters*, item 88).

The edition with Beard's illustration appeared in later issues. Another copy of this book may be found in the collections of the Rare Book and Special Collections Division (PS1308.A1 1889).

57•

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT. With a foreword by John T. Winterich and illustrations by Warren Chappell. New York, Heritage Press [1942] xx, 319 p. illus. PZ3.C59Co14

A Connecticut Yankee, notes John T. Winterich, "was to its author merely the filling of a sandwich slid between the substantial bread of pithier enterprises." Winterich indicates Clemens' business preoccupations with Charles L. Webster and also the Paige typesetting machine. He mentions briefly sources for the novel, Clemens' relationship with Beard, and the novel's place in a succession of utopian novels which appeared at the close of the century.

Handsomely designed and illustrated by Warren Chappell with vigorous black-and-white crosshatched drawings.

58•

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT. With an introduction by Carl Van Doren and illustrations by Honoré Guilbeau. New York, Heritage Press [1948] 269 p. illus. PS1308.A1 1948

ARTIFACT BOUND TO COVERT PUBLICATION

Honore Guilbeau's ink drawing of a boy with his head in a guillotine, from A Connecticut Yankee in King Arthur's Court. *Item 58.*

"It is difficult, reading *A Connecticut Yankee in King Arthur's Court*, not to feel sometimes that the book must have been written by two different persons: one of them with a lingering old affection for the days of the Round Table and the other full of dry contempt for all such faded nonsense." So Carl Van Doren comments on the dual nature evident in the text which he sees as similar to the duality in Clemens' nature.

The edition is elegantly produced. Honoré Guilbeau's redline decorations and marginal drawings, distinguished by a note of satire, recall the illustration of medieval manuscripts.

59

A Connecticut Yankee in King Arthur's court. With an introduction by William M. Gibson. New York, Harper [1960] xxvii, 450 p. illus. (Harper's modern classics) PZ3.C59Co20

In it [*The Yankee*] Mark Twain attempted for the last time to create a new narrative voice (in Hank Morgan), and to explore the meaning of the technological revolution for democracy in America and elsewhere. . . . The result was an uneven book, a mixture of adventure, burlesque, comedy, and social satire, which yet shares with Mark Twain's masterpiece, *Adventures of Huckleberry Finn* (1885), the power of entrancing younger readers and of drawing older readers back to it, whether by its humor or its picaresque action or its pathos or its provocative satire. (Introduction)

Continuing his analysis, Gibson examines Clemens' earliest conception of the novel—a romance like Don Quixote, not a satire—and events that caused him to turn it into a satire. Finally he takes a look at the colloquial speech and humor of Hank Morgan, Clemens' narrator, "Sir Boss," the Connecticut Yankee.

The nine sketches by Beard represent but a small sampling from the more than two hundred drawn for the original edition.

60

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT. With photographs of Mark Twain and his environment as well as drawings from early editions of the work, together with an introduction by E. Hudson Long. New York, Dodd, Mead [1960] 450 p. illus., facsim., ports. (Great illustrated classics) PZ3.C59Co21

In his introduction Long discusses the origins of the novel in Clemens' fascination with Malory and Joan of Arc, Clemens' political philosophy, and the novel's importance:

> The book has significance for the political problems of the America of that date, while Twain's concern over the social and economic evils that accompanied material progress is expressed in plain talk to both England and the United States. Many years later Franklin D. Roosevelt took his "New Deal" slogan from the Yankee's protest against six percent of the nation living luxuriously at the expense of the rest: "It seemed to me that what the nine hundred and ninety-four dupes needed was a new deal."

The sixteen plates include four romantic drawings by Henry Pitz, reproduced with permission of Harper; an equal number of earlier drawings by Dan Beard; and eight photographs.

61

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT. A facsim. of the 1st ed. With an introduction and bibliography prepared by Hamlin Hill. San Francisco, Chandler Pub. Co. [1963] xxix p., facsim.: 575 p. illus. PZ3.C59Co16

A detailed analysis of the themes of *Yankee* and of Clemens' political, social, and economic ideas is provided here by Hamlin Hill, along with his quotation of Clemens' first ideas for the book:

> Dream of being a knight-errant in armor in the Middle Ages. Have the notions and habits, though, of the present day mixed with the necessities of that. No pockets in the armor. . . . Can't scratch. Cold in the head and can't blow. Can't get a handkerchief; can't use iron sleeve; iron gets red-hot in the sun; leaks in the rain; gets white with frost and freezes me solid in winter. . . . Can't dress or undress myself. Always getting struck by lightning. Fall down and can't get up.

"A Note on the Text" comments on Dan Beard's illustrations, suggesting a relationship between this art and his political cartoons against nineteenth-century monopoly and corruption. A bibliography—"General Studies," "Critical Studies," "Source, Background, and Influence Studies," and "Composition and Publication"—completes the preliminary matter.

A later facsimile, full-size, rather than slightly reduced as above, was issued in 1966 by University Microfilms, Inc.

"The run of the Robert E. Lee." Don Pulver's heavy inkline from Life on the Mississippi. *Item 71.*

Innocents Abroad

62•

THE INNOCENTS ABROAD; OR, THE NEW PILGRIMS' PROGRESS; BEING SOME ACCOUNT OF THE STEAMSHIP QUAKER CITY'S PLEASURE EXCURSION TO EUROPE AND THE HOLY LAND; WITH DESCRIPTIONS OF COUNTRIES, NATIONS, INCIDENTS AND ADVENTURES, AS THEY APPEARED TO THE AUTHOR. With two hundred and thirty-four illustrations. (Issued by subscription only, and not for sale in the book-stores) Hartford, Conn., American Pub. Co., 1869. xviii, 651 p. illus., plates.

PS1312.A1 1869a

The first of Clemens' five travel books, this is the record of a "pleasure-trip"—the first organized transatlantic party—for which Clemens signed up as one of a large company making a year's sea voyage (see the prospectus included, dated Brooklyn, February 1, 1867, for this "Excursion to the Holy Land, Egypt, the Crimea, Greece and Intermediate Points of Interest").

The narrative has a combination of anecdotes and description "strung on the autobiographical thread of a journey." With its setting of characters on journeys, the book has been pointed to as one that supplied the structure for the narratives of the *Adventures of Huckleberry Finn*, *A Connecticut Yankee in King Arthur's Court*, *Joan of Arc*, and *The Prince and the Pauper*. A publishing success, this edition appeared in continuing Harper reissues from 1870 to 1897 and in London by Chatto & Windus, 1881. It was reviewed in

42

Nation (v. 9, September 2, 1869: 194) as typical of "our peculiar school of humorists" and was noted for its freshness.

63•

THE INNOCENTS ABROAD; OR, THE NEW PILGRIMS' PROGRESS; BEING SOME ACCOUNT OF THE STEAMSHIP QUAKER CITY'S PLEASURE EXCURSION TO EUROPE AND THE HOLY LAND. With an introduction by Edward Wagenknecht and illustrations by Fritz Kredel. New York, Printed for the members of the Limited Editions Club at the Thistle Press, 1962. xvii, 499 p. col. illus. PS1312.A1 1962 Rare Bk. Coll.

A most attractive edition with ample pages and numerous half-page color sketches by Kredel, whose signature appears here on the "copyright" copy.

In his introduction Wagenknecht comments that Clemens' "basic 'literary' quality and outlook are nowhere better illustrated than in his travel books," these being more bookish than those of Henry James, for at his best "he assimilates and integrates." He notes: "Both Mark Twain's personal and his professional future" were determined by the cruise. He considers this first of his five travel books not necessarily the best but "the most exuberant and spontaneous," reflecting a younger and happier Twain. It "made a professional writer of him," and that was "important for American travel literature in general and for American culture."

A pen-and-ink sketch by Noel Sickles from Roughing It. *Item 67.*

Roughing It

64•

ROUGHING IT. Fully illustrated by eminent artists. American Pub. Co., 1872. 591 p. illus., plates. PS1318.A1 1872 Rare Bk. Coll.

First edition.

The following "Prefatory" to this early autobiographical travel work, based on letters to *Alta* (San Francisco) and the *Herald Tribune* (New York), reveals Clemens' humor:

> This book is merely a personal narrative, and not a pretentious history or a philosophical dissertation. It is a record of several years of variegated vagabondizing, and its object is rather to help the resting reader while away an idle hour than afflict him with metaphysics, or goad him with science. Still, there is information in the volume; information concerning an interesting episode in the history of the Far West, about which no books have been written by persons who were on the ground in person, and saw the happenings of the time with their own eyes. I allude to the rise, growth and culmination of the silver-mining fever in Nevada—a curious episode, in some respects; the only one, of its peculiar kind, that has occurred in the land; and the only one, indeed, that is likely to occur in it.
>
> Yes, take it all around, there is quite a good deal of information in the book. I regret this very much; but really it could not be helped: information appears to stew out of me naturally, like the precious ottar of roses out of the otter.

65

ROUGHING IT AND THE INNOCENTS AT HOME. With 200 original illustrations by F. A. Fraser. London, G. Routledge; New York, 1883. xvi, 495 p. illus. PS1318.A1 1883

Originally thought of as *The Innocents at Home*, this volume represents another *Innocents Abroad* out of American materials. The work is in four parts: the overland journey, the mining adventures in Nevada, writing in Virginia City and San Francisco, and the trip to Hawaii and its aftermath—an account of "one grand pleasure jaunt."

The abundant sketches, lively in action and detail, are well reproduced.

66

ROUGHING IT. With an introduction and explanatory notes by Franklin R. Rogers. Text established and textual notes by Paul Baender. Berkeley, Published for the Iowa Center for Textual Studies by the University of California Press, 1972. 673 p. illus. (*His* Works of Mark Twain, v. 2) PS1300.F72, v. 2 Rare Bk. Coll.

Rogers' introduction to this scholar's edition is a biographical piece providing background for the writing and publishing of this manuscript. Here he notes that *Roughting It* was one of Clemens' most popular books during the rest of the author's life, the first American edition being reprinted at least ten times between 1872 and 1900, the first English edition more than once, and the second English edition of 1882 reprinted in 1897. During 1904–7 it was surpassed in sales only by *The Innocents Abroad, Huckleberry Finn,* and *Tom Sawyer*. The introduction further states that the work came out nearly simultaneously in England—the first issue in two volumes, with the second entitled *The Innocents at Home,* including *Mark Twain's (Burlesque) Autobiography*. However, a pirated reissue of *Innocents Abroad* appeared in 1873, together with miscellaneous sketches and selections from *Roughing It,* as *The Choice Humorous Works of Mark Twain*.

Supplements contain, along with notes and explanatory material, "Remarkable Sagacity of a Cat," "Partial Dramatization of the 'Arkansaw Incident,'" "Orion Clemens' Account of D. A. Slade," and "Orion Clemens' Account of His Overland Journey."

67•

ROUGHING IT. Illustrated by Noel Sickles. With an introduction by Edward Wagenknecht. New York, Limited Editions Club, 1972. xxvii, 445 p. illus. PS1318.A1 1972 Rare Bk. Coll.

Issued in a case.

"Not quite reliable history," says Wagenknecht in his introduction, but the providing of "some unique first-hand material about the old West," about the rise, growth, and culmination of the silver-mining fever in Nevada. He compares the work to *Innocents Abroad,* going

farther back into Clemens' life, covering more of it, and contributing more to the making of Mark Twain. Wagenknecht's piece continues by quoting a review in the *Atlantic Monthly* of June 1872 where Howells expressed the belief that the reader was

> acquiring a better idea of the flush times in Nevada, and of the adventurous life generally of the recent West, than he could possibly have got elsewhere. The grotesque exaggeration and broad irony with which the life is described are conjecturally the truest colors that could have been used, for all existence there must have looked like an extravagant joke, the humor of which was only deepened by its netherside of tragedy.

Sickles' illustrations comprise thirteen full-color pages or double-spreads in brilliant tones and occasional smaller black-and-white sketches on spacious, well-designed pages.

Chapters 46–79 here appeared in the 1883 edition as *The Innocents at Home*.

"Wearing a toothpick." Harley's woodcut of Mark Twain learning to pilot a riverboat, from Life on the Mississippi. *Item 68.*

40

MATERIAL LIMITED BY COPYRIGHT REGULATIONS

Life on the Mississippi

68•

LIFE ON THE MISSISSIPPI. With more than 300 illustrations. (Sold by subscription only.) Boston, J. R. Osgood, 1883. 624 p. illus., plates.
F353.C63 Rare Bk. Coll.

Title vignette.
First issue of the first American edition (copyrighted January 18, 1883; filed May 17, 1883); the English edition was published May 12, 1883. An illustration on page 441, showing Mark Twain in flames, was omitted at the request of Mrs. Clemens from further printings of same t.-p. date (p. 57 in item 104).

A publication derived in part from papers submitted on request to William Dean Howells for appearance in the *Atlantic Monthly*—the first in January 1875, the last in August—under the series title "Old Times on the Mississippi." These, so warmly received, became chapters 4–17 in the book.

Chapter 3 of this edition, second issue (1883), contains an extract that Clemens borrowed from his unfinished *Huckleberry Finn*. It was not used in it—until it appeared in the 1942 Limited Editions Club production (chapter 16 in item 25).

69

LIFE ON THE MISSISSIPPI. Biographical ed. New York, Harper, 1899. 465 p.
F353.C636

A reissue of *Old Times on the Mississippi*, copyrighted by H. O. Houghton in 1874–75 and by Samuel L. Clemens in 1883.

70•

LIFE ON THE MISSISSIPPI. Illustrated by Thomas Hart Benton. With an introduction by Edward Wagenknecht and a number of previously suppressed passages, now printed for the first time, and edited with a note by Willis Wager. New York, Limited Editions Club, 1944. xxviii, 418 p. illus., col. plates. F353.C6456

In his introduction Wagenknecht describes this book as being "the stuff of which *Huckleberry Finn* was made . . . the raw material of a great literary masterpiece . . . no mere 'collection' of facts and impressions; for all its rag-bag structure." Concerning chapters 54 and 56, he further declares that "nothing he ever wrote sheds a brighter light on either his nervous sensibility or his grave moral charm." Wagenknecht also notes the story's shortcomings: the opening dullness and the nearly 11,000 words of quoted material.

This edition is the first "complete" edition and includes Caroline Ticknor's story of how Mark Twain's missing chapter comparing the North and the South was suppressed and recovered. That article appears here in the introduction. Also included are the picture of Clemens being burned in effigy, which Mrs. Clemens insisted should be omitted, and Twain's wild attack on Sir Walter Scott.

The illustrations, which add a sumptuous quality to the volume, include pages in full color or sepia and smaller black-and-white sketches.

A miscellany of four appendixes—newspaper pieces, letters, commentary on flood control for the lower Mississippi, and the Indian legend "The Undying Head"—precedes Willis Wager's editing of "The Suppressed Passages" with explanatory notes.

71

LIFE ON THE MISSISSIPPI. Introduction by J. C. Levenson. Illustrated by Don Pulver. Minneapolis, Dillon Press [1967] 441 p. illus. F353.C6458 1967

A text which follows the first edition as corrected from the Clemens manuscript, the work of 1882–83, in the Pierpont Morgan Library. It omits the extract from *The Adventures of Huckleberry Finn* used in chapter 3 and never restored to the novel and also chapters 4–17, that is, "Old Times on the Mississippi," as published in the *Atlantic Monthly* in 1875.

Included here in the front matter is the suppressed "cremation cut" deleted from all but a number of copies bound before the famous edict was made by Mrs. Clemens. Here also is a reproduction of four pages of Clemens' handwritten manuscript.

The attractively set text is illustrated with fifty-nine effective drawings in heavy inkline.

72*

LIFE ON THE MISSISSIPPI. With biographical illustrations and drawings from the first edition of the book, together with an introduction by Guy A. Cardwell. New York, Dodd, Mead [1968?] xxiii, 437 p. illus., ports. (Great illustrated classics) F353.C6458 1968

An attractively printed edition with sixteen pages from the first edition of sepia reproductions of photographs and river-scene sketches.

Cardwell's introduction provides background information on Clemens' life, his earliest writing, and the publishing of his work. After short reminiscences of the river appeared as "Old Times on the Mississippi" in the January–June and August 1875 issues of the *Atlantic Monthly*, the sketches were pirated in the United States and published as an authorized volume in England. However it was not until 1883 when the sketches, with additional matter, were transformed into *Life on the Mississippi* and published by subscription.

As to the book's reception, Cardwell states that "most critics like this 'wretched' book better than they do any of Twain's others except for *Huckleberry Finn* and *Tom Sawyer*," it being "a combination of the superb and the trashy, the brilliantly relevant and that which is extraneous by any standard." He further adds: "As it stands the book is one of the most attractive of all nineteenth-century American works. Nearly any reader must be delighted by the apprenticeship chapters. . . . The book examines problems and exhibits tensions that continue to be our problems and our tensions. Like the book, we question our own optimism."

This ink and wash drawing by Donald McKay appeared on the title page and in the text of The Jumping Frog and Other Stories and Sketches from the Exquisite Pen of Mr. Samuel L. Clemens. *Item 74.*

[MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS]

The Celebrated Jumping Frog of Calaveras County

73

THE CELEBRATED JUMPING FROG OF CALAVERAS COUNTY, AND OTHER SKETCHES. Edited by John Paul [*pseud.*] New York, C. H. Webb, 1867. 198 p. PS1322.C4 1867 Rare Bk. Coll.

Not the first issue according to Johnson's bibliography (p. 2 in item 104). John Paul's "Advertisement" preceding the text opens:

"MARK TWAIN" is too well known to the public to require a formal introduction at my hands. By his story of the Frog, he scaled the heights of popularity at a single jump, and won for himself the *sobriquet* of The Wild Humorist of the Pacific Slope. He is also known to fame as The Moralist of the Main; and it is not unlikely that as such he will go down to posterity.

74

THE JUMPING FROG, AND OTHER STORIES AND SKETCHES FROM THE EXQUISITE PEN OF MR. SAMUEL L. CLEMENS. With illustrations from the hand of Mr. Donald McKay. Mount Vernon, N.Y., Peter Pauper Press [1952?] 92 p. illus. PS1322.C4 1952 Rare Bk. Coll.

First published under title: *The Celebrated Jumping Frog of Calaveras County*.

The book opens with Clemens' famous early story and concludes with the "Burlesque Autobiography." There are nine expressive chapter head sketches.

55

75*

THE NOTORIOUS JUMPING FROG & OTHER STORIES. Selected and introduced by Edward Wagenknecht. Illustrated by Joseph Low. New York, Limited Editions Club, 1970. xiv, 301 p. illus. (part col.)
PS1302.W26 Rare Bk. Coll.

A handsome volume, produced with many typical Joseph Low sketches in color and black and white. "The Notorious Jumping Frog of Calaveras County," which opens the collection, appeared first as "Jim Smiley and His Jumping Frog" in the New York *Saturday Press* on November 18, 1865, after having been told in California for more than a decade. Wagenknecht notes this as an event which "marked the beginnings of Mark Twain's Eastern, as distinct from his West Coast, reputation" and considers its tall-tale folk spontaneity to be the "art that conceals art."

Two other tales are also animal fables, with recognizably human characters: "Dick Baker's Cat," from *Roughing It*, and "Baker's Blue-Jay Yarn," from *A Tramp Abroad*. The former centers on the Reverend Leonidas W. Smiley's frog named Daniel Webster, and the latter on a cat named Tom Quartz—both dear to a pocket miner of Dead-Horse Gulch. "A Dog's Tale," "an antivivisection blast" with a Sunday school background, has a dog as its narrator. Wagenknecht adds, "I, for one, did not realize, until I had got them all together, the extent to which they are dominated by the tone of the fable . . . they are anything but 'realistic.' "

See Franklin J. Meine's "Foreword" to *Jim Smiley & His Jumping Frog* (Illustrated by John T. McCutcheon. Pocohontas Press [Chicago] 1940. 19 p. PS1322.C4 Rare Bk. Coll.) for its history of the title story—related by James Russell Lowell as "the finest piece of humorous writing yet produced in America" and by Howells as "the most stupendous of his inventions."

F. V. Dumond's woodcut of Saint Joan of Arc, from the Personal Recollections of Joan of Arc. *Item 79.*

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Personal Recollections of Joan of Arc

76•

PERSONAL RECOLLECTIONS OF JOAN OF ARC. By the Sieur Louis de Conte [*pseud.*] (her page and secretary) Freely translated out of the ancient French into modern English from the original unpublished manuscript in the national archives of France, by Jean François Alden. Illustrated from original drawings by F. V. Du Mond. New York, Harper [1896] 461 p. plates. DC103.C62

A lengthy historical novel written because Joan of Arc was Clemens' favorite historical character. He stated: "It means more to me than anything I have ever undertaken." Clemens devoted twelve years to researching and writing this novel. *Harper's Magazine* serialized it first in three monthly installments (April 1895–April 1896) without his name. He used the pseudonym Sieur Louis de Conte to prevent the work's not being taken seriously under his own name, while the name of the translator, Jean François Alden, is referred to as a pun on John Alden. The book contains thirty-two of the fine drawings that had appeared in the periodical.

Clemens' biographer, Albert Bigelow Paine, considered this book to be "perhaps the most finished of Mark Twain's literary productions," but critics disagreed. Excerpts follow from an anonymous contemporary review in *Harper's Weekly* (v. 40, May 30, 1896: 535–536):

Personal Recollections of Joan of Arc . . . is offered to the sympathy and intelligence of men and women, and yet I should not be surprised if it made its deepest and most lasting appeal to the generous heart of youth.

. . . I wish his personal recollections of Joan could have been written by some Southwestern American, translated to Domremy by some such mighty magic of imagination as launched the Connecticut Yankee into the streets of many-towered Camelot; but I make the most of the moments where the Sieur Louis de Conte forgets himself into much the sort of witness I could wish him to be. I am not at all troubled when he comes out with a bit of good, strong, downright, modern American feeling; my suffering begins when he does the supposed mediaeval thing. . . .

It would not be easy to convey a sense of the reverent tenderness with which the character of Joan is developed in this fiction, and she is made a "sensible, warm motion" from the myth that she seems in history. The wonder of her career is something that grows upon the reader to the end, and remains with him while he is left tingling with compassion for the hapless child who lived so gloriously and died so piteously.

. . . It is our humorist's fortune to have the facts with him, and whatever we think Joan of Arc, inspired or deluded, we shall feel the wonder of them the more for the light his imagination has thrown upon them. I dare say there are a good many faults in the book. It is unequal; its archaism is often superficially a failure; if you look at it merely on the technical side, the outbursts of the nineteenth-century American in the armor of the fifteenth-century Frenchman are solecisms. But in spite of all this, the book has a vitalizing force. Joan lives in it again, and dies, then lives on in the love and pity and wonder of the reader.

77•

SAINT JOAN OF ARC. Harper's monthly magazine, v. 110, Dec. 1904: 2–12. col. illus. AP2.H3, v. 110

Reduced to the briefest summary from the 1896 *Personal Recollections of Joan of Arc* (item 76). An "Author's Note" on the history of Joan of Arc's true story appears here, plus the "Translator's Preface" from the original. The special feature here is Howard Pyle's spirited and evocative interpretation of Saint Joan in four full-page color paintings captioned "She Believed That She Had Daily Speech with Angels," "The Triumphal Entry into Rheims," "Guarded by Rough English Soldiers," and "A Lithe, Young, Slender Figure." Marginal drawings in green on twenty-seven of the pages further interpret the story's action. The two-column printing has an initial letter for each section printed in red on a gold-design square.

78•

SAINT JOAN OF ARC. With illustrations in color by Howard Pyle; decorations in tint by Wilfred J. Jones. New York, Harper [©1919] 32 p. mounted col. plates. DC103.C63 Rare Bk. Coll.

Four full-color plates from the magazine appearance of this digest (item 77) embellish the brief text.

79

PERSONAL RECOLLECTIONS OF JOAN OF ARC. By the Sieur Louis de Conte [*pseud.*] (her page and secretary) Illustrated by G. B. Cutts. New York, Harper, 1926. 596 p. plates (part col.) DC103.C62 1926

A color frontispiece and twelve black-and-white halftone plates by a new artist accompany the text from the original 1896 edition.

80

JOHANNA D'ARC; KERTOMUS HÄNEN ELÄMÄSTÄÄN JA MARTTYRIKUOLEMASTAAN; muistiin kirjoittanut hänen käskyläisensä ja kirjurinsa, Sieur Louis de Conte [*pseud.*] Ranskan valtionarkistossa olevista vanhoista asiapapereista nykyajan kielelle kääntänyt ja muodostanut Mark Twain [*pseud.*] Vapaasti suomentanut Lilli Rainio. Porvoo, W. Söderström Osakeyhtiö [1910] 299 p. plates.

DC103.C625 Rare Bk. Coll.

Halftone plates of almost photographic sharpness illustrate a small volume with a Finnish text set in well-spaced print.

81

VOSPOMINANIIA OB IOANNIE D'ARK EIA PAZHA I SEKRETARIA LUI DE KONTA. Izvlek iz drevnikh arkhivov Frantsii. Perevod s angliiskago L. G. S.-Peterburg, Izd. A. S. Suvorina, 1897. 2 v. in 1. plates.

DC103.C627

Fine full-page engravings from item 76 illustrate high points in the drama of this story.

"Morning-Song." An ink drawing by Mark Twain from Concerning Cats; Two Tales by Mark Train. *Item 82.*

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Concerning Cats: Two Tales

82•

CONCERNING CATS: TWO TALES. With an introduction by Frederick Anderson. San Francisco, Book Club of California, 1959. xvi, 29 p. illus., ports. PS1322.C65

"450 copies printed."

Two unplotted and unfinished bedtime stories reveal the lighthearted spirit of a devoted parent: "A Cat Tale," written in 1880, and "The Autobiography of Belshazzar," undated, but with action known to have taken place in the middle of the 1880s. The tales exhibit the author's enjoyment of words as much as his love of cats, as in rambling fashion he tells his little Clara and Susie one story about "a noble big cat" named Catasauqua and another about the naming of a new litter of kittens. He states in his introduction:

> My little girls—Susie, aged eight, and Clara, six and a half—often require me to help them to go to sleep, nights, by telling them original tales. They think my tales are better than paregoric, and quicker. While I talk, they make comments and ask questions, and we have a pretty good time. I thought maybe other little people might like to try one of my narcotics—so I offer this one. M.T.

A slight story produced in a distinctively handsome piece of bookmaking.

61

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Slovenly Peter (A Translation)

83*

Hoffmann-Donner, Heinrich. SLOVENLY PETER (DER STRUWWELPETER). Translated into English jingles from the original German of Dr. Heinrich Hoffmann by Mark Twain [*pseud.*] with Dr. Hoffmann's illustrations adapted from the rare first edition by Fritz Kredel; now printed, for the first time, for the members of the Limited Editions Club. New York, Marchbanks Press, 1935. 34 leaves. col. illus. PZ8.3.H675S1 Rare Bk. Coll.

Printed on one side of leaf on opposite pages.
"1500 copies . . . This is copy number Copyright copy."

Clara Clemens explains in her 1934 preface, "How My Father Mark Twain Translated *Struwwelpeter* for His Children," that the "impious spirit of contrariness in the verses of this work" appealed to her father. His translation was intended to be a secret for Christmas —and it was—wrapped up carefully and tied with a red ribbon, it was read aloud in his inimitable, dramatic manner. A letter to his publisher indicates the Berlin Christmas to have been in 1891.

A footnote typical of Clemens appearing on page 15 regards his use of "ate" in "The dog's his heir, and this estate/That dog inherits, and will ate."

My child, never use an expression like that. It is utterly unprincipled and outrageous to say *ate* when you mean *eat*, and you must never do it except when crowded for a rhyme. As you grow up you will find that poetry is a sandy road

to travel, and the only way to pull through at all is to lay your grammar down and take hold with both hands. M. T.

Fritz Kredel has preserved both spirit and detail in his color pictures based on the originals by Dr. Hoffmann.

Another 1935 edition has a somewhat different title page: *Slovenly Peter (Struwwelpeter); or, Happy Tales and Funny Pictures.*• Freely translated by Mark Twain [*pseud.*] with Dr. Hoffmann's illustrations, adapted from the rare first edition by Fritz Kredel (New York, Harper, 1935 [31] p. PZ8.3.H675Sl) .

Mark Twain in 1902 at his old home in Hannibal, Missouri. LC–USZ62–28852.

Autobiographies

84

MARK TWAIN'S AUTOBIOGRAPHY. With an introduction by Albert Bigelow Paine. New York, Harper, 1924. 2 v. (368, 365 p.)

PS1331.A2 1924

A rich compendium of anecdotes, entertaining incidents, pictures of the writer's childhood, his family life, travels, friends, and excursions into the publishing world, presented in a leisurely conversational style. In an introduction, Arthur Bigelow Paine provides biographical data, an account of the beginnings of the *Autobiography,* and Clemens' approach to his memories:

> Start at no particular time of your life; wander at your free will all over your life; talk only about the things which interest you for the moment; drop it the moment its interest threatens to pale, and turn your talk upon the new and more interesting thing that has intruded itself into your mind meantime.

85

MARK TWAIN IN ERUPTION; HITHERTO UNPUBLISHED PAGES ABOUT MEN AND EVENTS. Edited and with an introduction by Bernard DeVoto. New York, Harper [c1940] xxviii, 402 p. facsim.

PS1331.A45 1940 Rare Bk. Coll.

> When Albert Bigelow Paine published his two-volume edition of Mark Twain's *Autobiography* in 1924, he used something less than half of the typescript in which everything that Mark wanted in his memoirs had been brought together. This book uses about half of the remainder. It has been selected, rearranged, and to some extent edited. (Introduction)

DeVoto's footnotes further add to the value and interest of the work.

Biographies

86

Paine, Albert B. MARK TWAIN, A BIOGRAPHY; THE PERSONAL AND LITERARY LIFE OF SAMUEL LANGHORNE CLEMENS. With letters, comments and incidental writings hitherto unpublished; also new episodes, anecdotes, etc. New York, Harper, 1912. 3 v. (1704 p.) illus., facsims., plates, ports. PS1331.P3 1912

The first biography of Clemens by his appointed biographer, who began work under the writer's direction. Albert Bigelow Paine states that he drew from "direct and positive sources: letters, diaries, account-books, or other immediate memoranda; also from the concurring testimony of eye-witnesses, supported by a unity of circumstance and conditions, and not from hearsay or vagrant printed items." Not a critical study, but rather an affectionate memoir of Clemens, the work received praise for its careful and sympathetic treatment of the subject.

An abridgment of the three volumes was issued as *A Short Life of Mark Twain* in New York by Harper in 1920 (PS1331.P4 1920).

87

Paine, Albert B. THE BOYS' LIFE OF MARK TWAIN; THE STORY OF A MAN WHO MADE THE WORLD LAUGH AND LOVE HIM. With many anecdotes, letters, illustrations, etc. New York, Harper [©1916] 353 p. illus., facsims., plates, ports. PS1331.P25

First appearing as a serial in *St. Nicholas* beginning November 15, 1915, and ending October 1916, this biography received recognition for the appealing portrait it gives of Clemens. It contains Susy Cle-

mens' account of how her father took the role of Miles Hendon in a family adaptation of *The Prince and the Pauper*:

> Papa had only three days to learn the part in, but still we were all sure he could do it. . . . I was the prince, and Papa and I rehearsed two or three times a day for the three days before the appointed evening. Papa acted his part beautifully, and he added to the scene, making it a good deal longer. He was inexpressibly funny, with his great slouch hat and gait—oh, such a gait!

Beginning with the Grosset & Dunlap edition of 1944, the title of the work was changed to *The Adventures of Mark Twain*.

88•

Eaton, Jeanette. AMERICA'S OWN MARK TWAIN. Illustrated by Leonard Everett Fisher. New York, Morrow, 1958. 251 p. illus. (Morrow junior books) PS1331.E2

A spirited, fictionalized account of Clemens' life for young readers. It pays particular attention to his turbulent childhood and early apprenticeship to a printer, his Mississippi pilot days, and his later career as a printer, writer, and lecturer. The treatment is perceptive and sympathetic; the author has managed to convey the sense of tragedy that was as much a part of Clemens as was his humor.

Leonard Everett Fisher's strong black-and-white pictures, some full-paged, evoke the spirit of the man and his times.

89•

McNeer, May Y. AMERICA'S MARK TWAIN. With illustrations by Lynd Ward. Boston, Houghton Mifflin, 1962. 159 p. illus. PS1331.M25

Heavily illustrated with double-spread and full-page paintings in rich color to appeal to the youngest readers of biography. Brief summaries of *The Adventures of Tom Sawyer, The Adventures of Huckleberry Finn, Innocents Abroad or The New Pilgrims' Progress,* and *A Connecticut Yankee in King Arthur's Court* are interpolated in the biographical content.

90

Wood, James P. SPUNKWATER, SPUNKWATER! A LIFE OF MARK TWAIN. [New York] Pantheon [1968] 182 p. illus., ports. (Pantheon portrait) PS1331.W6

Bibliography: p. 181–182.

This portrait of Clemens, written for young people, is vigorous and reveals the man's intense, restless nature, his charm, and his humor. Such well-known works as *The Adventures of Tom Sawyer* and *Life on the Mississippi* are related to pertinent episodes in the writer's life. A chronology and bibliography are appended.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Letters

91

MARK TWAIN'S LETTERS. Arranged with comment by Albert Bigelow Paine. New York, Harper [©1917] 2 v. (855 p.) illus., facsims., plates, ports. PS1331.A3 1937

Paged continuously.

In chronological arrangement, Clemens' letters from the years 1853 to 1910 are accompanied by the editor's ample, descriptive notes. A "Biographical Summary" introduces the volume.

92

MARK TWAIN'S LETTERS TO HIS PUBLISHERS, 1867–1894. Edited with an introduction by Hamlin Hill. Berkeley, University of California Press, 1967. xiv, 388 p. port. (The Mark Twain papers) PS1331.A3 1967 Rare Bk. Coll.

Includes bibliographical references.

A collection of 290 letters, arranged chronologically, which "depict both Mark Twain, the author fussing with his manuscripts and correcting proof, and Samuel L. Clemens, the businessman suggesting illustrators and promotion plans, examining bindings and prospectuses." (He had already had experiences as a printer, correspondent, and newspaper reporter.) Hamlin Hill concludes his introduction by stating that "Mark Twain reveals here a part of himself and a part of his life that was essential both to his view of himself and to

Dec 20/
1889

Dear Sir:

I should not be able to tell you anything about the pictures, as I did not make it or suggest it. You will have to apply to its author, Mr. Dan Beard, "Judge" Building, New York. He illustrated the book throughout without requiring or needing anybody's suggestions; I to my mind the illustrations are better than the book — which is a good deal for me to say, I reckon. I merely approved of the pictures — & very heartily too, the slave-driver's along with the rest

Yr truly
S. L. Clemens

any reader's comprehension of his complex personality." The letters here, covering fewer years than Albert Bigelow Paine's two-volume collection (item 91), have more extensive prefaces and more footnotes.

93

MARK TWAIN–HOWELLS LETTERS; THE CORRESPONDENCE OF SAMUEL L. CLEMENS AND WILLIAM D. HOWELLS, 1872–1910. Edited by Henry Nash Smith and William M. Gibson with the assistance of Frederick Anderson. Cambridge, Mass., Belknap Press of Harvard University Press, 1960. 2 v. (xxv, 948 p.) illus., facsims., ports. PS1331.A3H6

Bibliographical references included in "Note on editorial practice" (v. 1, p. xxi–xxv). "Calendar of letters": v. 2, p. 883–903. "Index of works by Samuel L. Clemens and William D. Howells": v. 2, p. 943–948.

Interspersed throughout a rich collection of letters which tell the story of a friendship of almost forty years' duration are Howells' and Clemens' discussions of such works as *The Adventures of Tom Sawyer, The Adventures of Huckleberry Finn, A Connecticut Yankee in King Arthur's Court, The Prince and the Pauper,* and *Personal Recollections of Joan of Arc.* Amply footnoted.

In this letter to Daniel Beard, Mark Twain praises the artist for the fine illustrations he created for A Yankee at the Court of King Arthur. *Item 55. LCMS12161–1.*

94

ADVENTURES OF HUCKLEBERRY FINN: AN ANNOTATED TEXT, BACKGROUNDS AND SOURCES, ESSAYS IN CRITICISM. Edited by Sculley Bradley, Richmond Croom Beatty [and] E. Hudson Long. New York, Norton [1962] 451 p. (Norton critical editions, N304) PZ3.C59A68

Bibliography: p. 449–451.

A scholar's text with footnotes has appended to it pieces for "Backgrounds and Sources," p. 229–265; "A Sampler: Autobiography, Biography, and Correspondence," p. 266–272; and a substantial section, "Essays in Criticism," from Brander Matthews, Andrew Lang, Van Wyck Brooks, Bernard DeVoto, and others, p. 275–448.

95

Anderson, Frederick, *and* Kenneth M. Sanderson, *comps.* MARK TWAIN: THE CRITICAL HERITAGE. New York, Barnes & Noble [1971] xvi, 347 p. (The Critical heritage series) PS1338.A5 1971b

Bibliography: p. 340.

A selection of transatlantic responses to Samuel Clemens' writings, intended by the editors to represent the most important views, significant for their intrinsic critical worth or for their representative quality. The reviews appear in chronological order, as for *The Adventures of Tom Sawyer*, 1876–77, *The Prince and the Pauper*, 1881–83, and *The Adventures of Huckleberry Finn*, 1884–86. They are selected somewhat equally from British and American journals.

96

THE ART, HUMOR, AND HUMANITY OF MARK TWAIN. Edited, with commentary and notes, by Minnie M. Brashear and Robert M. Rodney. With an introduction by Edward Wagenknecht. Norman, University of Oklahoma Press [1959] 423 p. illus., facsim., ports. PS1308.B7

Bibliography: p. 411–418.

Remembering, says Wagenknecht, that "the whole vast body of Mark Twain's writings are autobiographical," the editors have chosen extracts from Twain's fiction and nonfiction which reveal his life and his ideas and have arranged them expertly to give emphasis first to the man and secondly to his works. Thus the selections fall into two parts: Mark Twain, Master Storyteller and Descriptive Artist (The Missouri Boyhood, The River, The West, The Magic Land, and The World Outside), and Mark Twain, Missouri Humorist (Early Humor in Missouri, Mark Twain's Development as a Humorist, and The American Prometheus).

A preface by the two editors and "Tributes and Estimates" by a number of critics follow Wagenknecht's introduction; a chronology of Mark Twain's life and literary career, a selected bibliography, and an index complete the carefully prepared, revealing volume.

97

Blair, Walter. MARK TWAIN & HUCK FINN. Berkeley, University of California Press [1973, ©1960] xvi, 436 p. illus., ports. (Library reprint series) PS1305.B5 1973

Bibliography: p. 423–427.

Praised as a well-documented and even exhaustive study worth the attention of scholars concerned with the background involved in writing *The Adventures of Huckleberry Finn*, this serves as both history and criticism. It concludes with considerable detail for the publishing history, translations, and successes of the book at home and abroad.

The extensive bibliography includes manuscript material and periodical articles as well as longer studies.

98

Blanck, Jacob N. SAMUEL LANGHORNE CLEMENS. *In his* Bibliography of American literature, compiled for the Bibliographical Society of America. v. 2. George W. Cable to Timothy Dwight. New Haven, Yale University Press, 1955. p. 173–254. plate. Z1225.B55, v. 2

A three-part bibliography of Clemens: primary books and books consisting of first edition materials; collections of reprinted material issued under the author's name, separate editions, and undated reprints; and books by authors other than Clemens which contain material by him reprinted from earlier books.

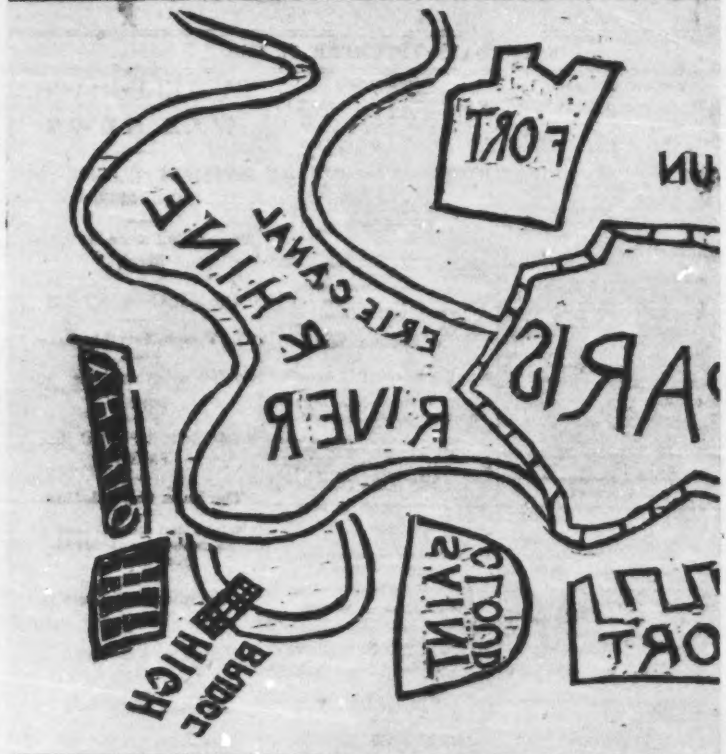
99

Brashear, Minnie M. MARK TWAIN, SON OF MISSOURI. Chapel Hill, University of North Carolina Press, 1934. xvi, 294 p. facsims., maps. PS1331.B67

Illustrated lining-papers.
"Selected bibliography": p. 264–284.

A background work attempting, says the author, to point out "formative elements in Mark Twain's immediate inheritance and environment—by turning the telescope back as steadily as possible upon the first twenty-five years of his life"—viewed, however, "in the light of Mark Twain's later career—his own conception of it and the judgment of his contemporaries upon it."

FORTIFICATIO



TO THE READER.

The above map explains itself.

The idea of this map is not original with me, but is borrowed from the Tribune and the other great metropolitan journals.

I claim no other merit for this production (if I may so call it,) than that it is accurate. The main blemish of the city-paper maps of which it is an imitation, is, that in them more attention seems paid to artistic picturesqueness than geographical reliability.

Inasmuch as this is the first time I ever tried to draft and engrave a map, or attempt anything in the line of art at all, the commendations the work has received and the admiration it has excited among the people, have been very grateful to my feelings. And it is touching to reflect that by far the most enthusiastic of these praises have come from people who knew nothing at all about art.

By an unimportant oversight I have engraved the map so that it reads wrong-end first, except to left-handed people. I forgot that in order to make it right in print it should be drawn and engraved upside down. However let the student who desires to contemplate the map stand on his head or hold it before her looking-glass. That will bring it right.

The reader will comprehend at a glance that that piece of river with the "High Bridge" over it got left out to one side by reason of a slip of the graving-tool which rendered it necessary to change the entire course of the river Rhine or else spoil the map. After having spent two days in digging and gouging at the map, I would have changed the course of the Atlantic Ocean before I would have lost so much work.

I never had so much trouble with anything in my life as I did with this map. I had heaps of little fortifications scattered all around Paris, at first, but every now and then my instrument would slip and fetch away whole miles of batteries and leave the

vicinity as clean as if the Prussians had been there.

The reader will find it well to frame this map for future reference, as that it may aid in extending popular intelligence and dispelling the wide-spread ignorance of the day.

MARK TWAIN.

OFFICIAL COMMENDATIONS.

It is the only map of the kind I ever saw.

U. S. GRANT.

It places the situation in an entirely new light.

BISMARCK.

I cannot look upon it without shedding tears.

BRIGHAM YOUNG.

It is very nice, large print.

NAPOLEON.

My wife was for years afflicted with freckles, and though everything was done for her relief that could be done, all was in vain. But, sir, since her first glimpse at your map, they have entirely left her. She has nothing but convalescent, now.

J. SMITH.

If I had had this map I could have got out of Metz without any trouble.

BAZAINE.

I have seen a great many maps in my time, but none that did me so much good as this one reminds me of.

THOUET.

It is but fair to say that in some respects it is a truly remarkable map.

W. T. SHERMAN.

I said to my son Frederick William, "If you could only make a map like that, I would be perfectly willing to see you die—even sooner." WILLIAM III.

As indicated in the handwritten note, Mark Twain sent his map of Paris to Ainsworth Rand Spofford, then Librarian of Congress, for preservation. LCMS16162–2.

100

Clemens, Samuel L. THE ART OF HUCKLEBERRY FINN; TEXT SOURCES, CRITICISMS. Selected and edited by Hamlin Hill [and] Walter Blair. San Francisco, Chandler Pub. Co. [1962] 532 p. (chiefly facsim. illus., port.) PZ3.C59Ar

Bibliography: p. 18.

"The text of *Huckleberry Finn* . . . is a facsimile of the first American edition, published by Charles L. Webster Co. on February 18, 1885. . . . Facsimile texts of sources have been chosen whenever possible from an edition Clemens used or probably used."

Critical essays accompany a facsimile of the first American edition of 1885. Projecting different insights, these provide background to the study of the novel as a sequel to *The Adventures of Tom Sawyer*—declared by Brander Matthews to be, unlike most sequels, "quite as worthy of wide popularity" as its predecessor. He adds that this book is not an attempt to do *Tom Sawyer* over again; here *Huckleberry Finn* is seen from the inside, rather than from the outside as previously.

101

De Voto, Bernard A. MARK TWAIN AT WORK. Cambridge, Mass., Harvard University Press, 1942. 144 p. facsims., port. PS1336.D4

Contents: The phantasy of boyhood: Tom Sawyer, and "Boy's Manuscript."—Noon and the dark: Huckleberry Finn.—The symbols of despair.

"Boy's Manuscript" is a sketch by Mark Twain from which *Tom Sawyer* was subsequently developed. "Something about the actual writing of *Tom Sawyer* and . . . of *Huckleberry Finn* is said here, for the first time by any critic. What is said does outline Mark Twain's habits of work, his characteristic attack on his material, the kind of difficulties he customarily encountered, and his usual ways of dealing with them. It does outline the nature of his talent, its abundance, and its hiatuses.

An appendix contains part of an unpublished manuscript which Mr. De Voto calls "The Great Dark," and which supports his thesis in "The Symbol of Despair."

A more detailed description of background influences is to be found in DeVoto's *Mark Twain's America* (Boston, Houghton Mifflin Co., 1951 [©1932] 351 p. PS1331.D4 1951).

102

Gerber, John C., *comp.* THE MERRILL STUDIES IN HUCKLEBERRY FINN. Columbus, Ohio, Merrill [1971] 121 p. (Charles E. Merrill studies) PS1305.G4

Bibliography: p. 121.

Assembled here is "a reasonably comprehensive collection of the criticism of *Huckleberry Finn*." The essays are divided into two parts: Early Reviews, concerned with the work as a boy's book, and More Recent Critical Opinion, treating its art as a masterpiece. Included in part 1 is an account of the fracas at Concord, Massachusetts, where the book was excluded from the public library as "the veriest trash . . . rough, coarse and inelegant, dealing with a series of experiences not elevating, the whole book being more suited to the slums than to intelligent, respectable people."

103

Howells, William Dean. My Mark Twain: Reminiscences and criticisms. Edited and with an introduction by Marilyn Austin Baldwin. Baton Rouge, Louisiana State University Press [1967] xviii, 189 p. port. PS1331.H6 1967

Bibliographical references included in "Notes" (p. 165–184).

First published in 1910 in three installments in volume 121 of *Harpers' Monthly Magazine*. In that year these installments, together with twelve pieces of Howells' critical writing about Clemens, were issued by Harper as the book *My Mark Twain: Reminiscences and Criticisms*.

The introduction for this edition of Howells' work looks at Howells as Clemens' friend and adviser as well as literary critic, biographer, and "experienced novelist." Part 1 provides what Baldwin describes as "a rare, intimate picture of Mark Twain." Part 2, the twelve literary essays, includes analysis of Clemens' *The Adventures of Tom Sawyer, A Connecticut Yankee in King Arthur's Court,* and *Joan of Arc*. Appended notes supply a variety of details.

104

Johnson, Merle D. V. A bibliography of the works of Mark Twain, Samuel Langhorne Clemens; a list of first editions in book form and of first printings in periodicals and occasional publications of his varied literary activities. Rev. and enl. New York, Harper, 1935. 274 p. illus., facsim.

Z8176.J8 1935 Rare Bk. Coll.

A chronological listing. Each entry is described minutely. The introduction contains a reproduction of Clemens' account of the steps he took to protect himself from literary piracy before international copyright was established:

You are an American. . . . If you want to copyright a book here at home, what must you do? This: you must get your title-page printed on a piece of paper;

enclose it to the Librarian of Congress; apply to him in writing for a copyright; send him a cash fee. That is what you personally, have to do; the rest is with your publisher. What do you have to do to get the same book copyrighted in England? You are hampered by no bothers, no details of any kind whatever. When you send your manuscript to your English publisher, you tell him the date appointed for the book to issue here, and trust him to bring it out there a day ahead. Isn't that simple enough? No letter to any official; no title-page to any official; no fee to anybody; and yet that book has a copyright on it which the Charleston earthquake couldn't unsettle. "Previous publication" in Great Britain of an American book secures perfect copyright.

105

Long, Eugene Hudson. MARK TWAIN HANDBOOK. New York, Hendricks House [°1958] xxi, 454 p. PS1331.L6

Includes bibliographies.

A valuable, detailed chronology precedes a summary and evaluation of items of research done on Clemens up to the mid-fifties.

Ample bibliographies are appended to the sections on biography, backgrounds, "The Man of Letters," "Mind and Art," "Fundamental Ideas," and "Mark Twain's Place in Literature."

106

MARK TWAIN'S HANNIBAL, HUCK & TOM. Edited with an introduction, by Walter Blair. Berkeley, University of Calif. Press, 1969. 500 p. illus. (The Mark Twain papers) PS1302.B49 Rare Bk. Coll.

Includes bibliographic references.
A study for scholars.

To the main content, which includes "Huck Finn and Tom Sawyer among the Indians," "Tom Sawyer's Conspiracy," and "Tom Sawyer: A Play," are added "Documentary Notes"; Appendixes— "Villagers of 1840–3: A Biographical Directory," "Dates of Composition," and "Mark Twain's Working Notes and Related Matter"; "Textual Commentary"; and other notes.

107

Stone, Albert E. THE INNOCENT EYE: CHILDHOOD IN MARK TWAIN'S IMAGINATION. [Hamden, Conn.] Archon Books, 1970 [°1961] 289 p. PS1339.S7 1970

Originally presented as the author's thesis, Yale.
Includes bibliographical references.

An admirably critical analysis of Clemens' use of the theme of childhood. Clemens began to write fiction in the atmosphere of Nook Farm, a Hartford community where literary neighbors and many visitors—i.e., Harriet Beecher Stowe, the Charles Dudley Warners,

Mark Twain and Becky Thatcher. LC–USZ62–12930.

Mary Mapes Dodge, Thomas Dailey Aldrich, and Joe Chandler Harris—had a professional interest in children's literature and took childhood seriously as a subject for stories and novels. Here he wrote *The Adventures of Tom Sawyer,* with the "notion of writing a lampoon of a good boy-bad boy convention"; *The Prince and the Pauper,* a "blending of historical truth and fanciful imagination" out of an awareness of a growing anglophilia and the influence of Charlotte Yonge; and *The Adventures of Huckleberry Finn.* Clemens, says the writer, "did not consider . . . that in turning finally to juvenile fiction he had lowered himself."

108

Wagenknecht, Edward C. MARK TWAIN: THE MAN AND HIS WORK. With a commentary on Mark Twain criticism and scholarship since 1960. 3d ed. Norman, University of Oklahoma Press [1967] 302 p. port. PS1331.W3 1967

Includes bibliographies.
First edition, 1935; second edition, 1961.

A thorough revision of this objective analysis of Samuel Clemens, based on his writings, recorded conversations, and recollections of friends. Wagenknecht notes in his preface that his "most important alterations" appear in chapter 3, which is retitled "The Man of Letters" (from "The Divine Amateur"). The volume concludes with "A Commentary on Mark Twain Criticism and Scholarship since 1960."

109

Wecter, Dixon. SAM CLEMENS OF HANNIBAL. Boston, Houghton Mifflin, 1952. 335 p. PS1332.W4

A portion of the intended definitive biography by the third editor of the Mark Twain Estate, published posthumously. (Albert Bigelow Paine, the first biographer, was also the first editor; Bernard De Voto, the second.) This covers his ancestry, early family life, and youth up to the time Clemens left Hannibal at eighteen. It deals with the people and places from which Clemens drew inspiration for his best works and shows the relation between the real and his creations. Contains many notes (p. 271–315) and a bibliography.

NS

MATE

A painting by Taro Yashima, from Tom Sōyā no bōken [The Adventures of Tom Sawyer]. *Item 19.*

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